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FLORENTINE DRAWINGS OF THE QUATTROCENTO

DRAWINGS OF THE GREAT MASTERS

A SERIES OF VOLUMES UNDER THE GENERAL EDITORSHIP OF A. E. POPHAM AND K. T. PARKER

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FLORENTINE DRAWINGS
of the
QUATTROCENTO

BY

H. S. EDE

ASSISTANT AT THE NATIONAL GALLERY, MILLBANK

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FLORENTINE DRAWINGS OF THE QUATTROCENTO

It is no longer possible to discover whether the drawings that survive from the Quattrocento are representative of the draughtsmanship of that period, and this selection—itself fairly representative of what has come down to us—reveals that many of them are hardly more than hasty notes made with an eye to their future usefulness, or jottings suggestive of possible compositions. Among them we seldom find what an artist of the present day would consider a finished drawing, and at moments we are inclined to wonder whether "working drawings" were ever made in the Quattrocento. If they were, they were probably used so much by the artist himself, so passed from hand to hand amongst his pupils and followers that they were completely destroyed, for the confusion and wreck of the past is immense, and time and decay and the countless accidents of succeeding centuries have reduced to a mere handful of pale and defaced sketches the vast labour of a century.

It would seem, however, more likely that the painters of that period worked from small designs laid in as simply as Gaddi's "Visitation" reproduced on Plate 2. Be that as it may, part of the charm of the drawings that remain to us is due to the fact that in them we often surprise the simpler and more intimate moments of the artist—an intimacy which we fail to find in his paintings. In these he is often no more to us than a name, a master of inscrutable genius, a magician separated from us by the bewildering triumphs of his conjuring.

We look at a painting and we are spellbound, unable to realize at all how it was done—we see a reproduction of a drawing and we are brought no nearer, but, when we come to the drawing itself, we find that here is a thing which we can understand, this we might have produced ourselves; we are even prepared to criticize, and with Browning's Andrea say, "Give the chalk here—quick, thus the line should go."

The reduced reproductions in this small volume—the first of its kind on Florentine Quattrocento drawings—suggest but vaguely the real

beauty of the drawings themselves. They take on a fixed appearance, losing all the subtleties of hesitation and all the human weaknesses which bring us into immediate contact with the artist. The swift capture and light notation of a visual idea to which these fragile sheets of old paper owe in part their intense fascination is muffled and distorted in any form of reproduction. But if nothing can render the faint gradation of these studies or the rare tonality that time has in some cases so happily given them, such a selection as this may at least stimulate the student to become better acquainted with the period under discussion, either by studying the actual drawings or at least by becoming familiar with the admirable unreduced reproductions which appear in a number of larger publications, a list of which is appended. Neither is it within the scope of this book to go at all deeply into the history of the Quattrocento as an epoch nor into biographical details relating to the artists concerned.

That the great artists of the Quattrocento were either entirely lacking in natural taste or else the slaves of their patrons is not apparent in their drawings, which seem always to be the spontaneous expression of their freer moments.

Drawings of the fifteenth century, unlike those of to-day, seem very rarely to have been done as an end in themselves—they have a splendid ring of the genuine, either to fix the lines of a carefully thought-out design or to make note of a certain pose, turn of expression or transient mood. Quattrocento paintings, on the other hand, are seldom without some ulterior motive which has little or nothing to do with art. A church must have an altarpiece—a dozen rules must be observed, or the picture will not be accepted. A wall space must be covered with twenty-five episodes in the life of a saint—notable contemporary characters must appear in obvious positions.

With such and many other difficulties did the artist contend; nor did they seem greatly to disturb him, for we often find his best work in places so inaccessible that it can never truly have been seen once the scaffolding was down, and nearly always the general effect, although made up of pictures, exquisite in design and colour, is that of so many

postage stamps stuck into an album. He could beyond doubt achieve marvellous decorations on walls, but, if we except Taddeo Gaddi, Fra Angelico, Giotto, and Piero della Francesca, he entirely failed to decorate the wall itself, cutting it up so that all its natural grace and spaciousness was lost. The greatest charm therefore lies in the detail of their work, and in connection with this detail their drawings are of great interest.

In most cases it is scarcely wise to attribute fifteenth-century drawings to this or that known name; for the artists of that period worked so much along fixed lines and were so intimately associated with each other that many a drawing ascribed, say, to Botticelli or Filippino Lippi may really be the work of some hitherto unheard-of student. All artists have happy moments in which they may do a drawing that surprises even themselves, and most artists make drawings that in five years' time they cannot recognize as their own. How, then, can we with any certainty append a name to the rubbed and half-obliterated remnants of a drawing done over four hundred years ago?

On Plate 43 I reproduce a drawing of an angel kneeling and holding a child. It is in the Uffizi and is given to Botticelli, an attribution considered just by many critics. But Mr. Berenson gives it to Del Garbo (Florentine Drawings, No. 762) with a confidence which appears convincing. That it is not by Botticelli seems obvious. That it might be a Filippino or even a Verrocchio is, on the other hand, not inconceivable; that it is a fifteenth-century drawing is highly probable. Of this alone, however, there can be no doubt at all: it is beautiful.

Thus it would seem to me that in studying the drawings of the Quattrocento we should concern ourselves less with attributions, in which there is almost always an element of doubt, than with following the slow or rapid unfolding of tendencies that were to be full-blown in the culminating period of the Renaissance, tendencies which were, however, in their fruition undermined with decay, and from the most splendid accomplishments of which we turn not infrequently to the purer if more naïve spirit of the Quattrocento.

With each reproduction I give the accepted attribution: but in the

notes I have in certain cases discussed the divergences of modern critical opinion.

On page 34 will be found a chart which may help the student to find his way through the mazes of a chronology upon which, in part at least, all intelligent interest in this subject must be based. This chart shows us at a glance the relative ages of the artists who were alive in any given year. It will help to dispose of such mythical stories as that of the Peselli having worked together for many years, for we see that when Pesellino was twenty-four Pesello was on his death-bed at the age of seventy-nine. In like manner it is possible to get a vivid sense of the dominant influences active at any period. For example, the important artists at work in, say, 1450 were Angelico, Castagno, Donatello, Fra Filippo, della Francesca, Gozzoli, Uccello, and Veneziano. Antonio Pollaiuolo and Verrocchio were only boys; while Botticelli, Ghirlandaio, and Perugino were still babies.

The catalogue *raisonné* includes in the case of each artist a brief notice of representative drawings other than those here reproduced, as well as a short list of books that treat of his life and work. All these can be studied at the British Museum, either in the Library downstairs or in the Print Room upstairs.

My thanks are due to the authorities of the British Museum and of the Uffizi Gallery for the readiness with which they have helped me.

The story of Florentine painting up to the end of the fifteenth century—and with it must be associated that of Umbria and Siena—revolves around four names: Giotto, Masaccio, Baldovinetti, and Verrocchio, and displays three general tendencies—the devotional, the experimental, and the naturalistic.

With Giotto we are concerned only in so far as the immeasurable influence of his work made itself felt in subsequent painting. Taddeo Gaddi and Giottino continued his tradition, but seldom showed more than a pale reflection of his intense vitality, and it is not until the coming of Orcagna that Florentine painting became again warmly vibrant, but now with a softness and delicacy which tempered Giotto's

stern simplicity. Although both Giotto and Orcagna died before the beginning of the fifteenth century, the powerful influence that they exerted on Lorenzo Monaco, Masolino, Masaccio, and Fra Angelico connect them inseparably with the history of fifteenth-century painting.

The drawings that remain of the period preceding the Quattrocento are extremely scarce, and they cannot with absolute certainty be authenticated. Those reproduced in this book I have discussed in the catalogue *raisonné*.

In the first half of the fifteenth century Fra Angelico gives us in a perfected form the ideal of the past. He has the naturalistic outlook of Giotto idealized by a deep religious fervour in which the childlike spirit of St. Francis lives again. His pupil, Benozzo Gozzoli, who might be called a secular Angelico, continued up to the end of the century to paint naïvely beautiful pictures, and it was through him that Florentine art penetrated Umbria and made itself manifest in the work of Niccolò da Foligno. The Umbrians could not grasp the meaning of Giotto's art, but they adopted with great alacrity Gozzoli's provincial prettifying of Florentine naturalism.

But naïve beauty and childlike dreams are not filled with life-giving force, and the flame of Giotto would have burnt itself out had it not been that Donatello's bold naturalism found in Masaccio its exponent in painting.

With new ideas of relief by light, shade, and atmosphere Masaccio brought into his work a promise of the destined greatness of Florentine painting. In him begins the delight in perspective which played so important a part in the work of Uccello and Piero della Francesca, and in him, too, we find that lively interest in portraiture which was to be made so much of by Fra Filippo and Ghirlandaio. His influence runs through the century from Uccello to Botticelli, via Castagno and Pollaiuolo, from Piero della Francesca to Bonfigli, Perugino and the painters of Ferrara, from Fra Filippo to Ghirlandaio, Filippino Lippi, and the studio of Verrocchio.

By Masaccio I know of only three drawings, and even these are of doubtful authenticity. One is in the collection of Mr. Walter Gay,

and one of the other two—both now in the Uffizi—I reproduce on Plate 7. It distinctly foreshadows Pollaiuolo and his school. Both in his drawing and in his painting he achieved a style so consummate that it is sometimes hard to believe that it is the work of one so young. There is such a similarity in the surviving drawings ascribed to Fra Angelico and Benozzo Gozzoli that I doubt whether they will ever be distinguished one from another with any degree of certainty. I think, however, that Angelico may be said to have loved a certain roundness, a completeness of form which in the hands of Gozzoli tends to lose itself in scratchiness. Here perhaps we should mention the Umbrian Bonfigli who owed so much to Domenico Veneziano and Piero della Francesca. He is interesting because he exerted so considerable an influence on Signorelli and Perugino, who in their turn were both to help mould the final form of Florentine art in the Quattrocento.

With Baldovinetti we approach the middle of the century and the school of Florentine linealists. According to Baldinucci, he was a pupil of Uccello. He worked with Piero della Francesca under Domenico Veneziano, and was the master of Ghirlandaio, Cosimo Rosselli, Antonio Pollaiuolo, and Verrocchio. Indirectly he played some part in the making of Botticelli, Piero di Cosimo, and Leonardo. Mr. Berenson says of him that all the Cinquecento painters of Florence were his lineal offspring.

The true ancestor of the linealists was Don Lorenzo Monaco, whose heir was Fra Filippo Lippi. With him the new type of drawing took wing and became the fashion. To this period belong Antonio Pollaiuolo and Botticelli, who were perhaps the greatest masters of movement expressed by pure line that our western world has produced. They left no followers worthy of their skill, the school of Pollaiuolo being but a poor lame skeleton, at least as we see it, in the work of Finiguerra, and Botticelli's example finding its best expression in the comparatively lifeless draughtsmanship of Filippino Lippi.

As might be expected, the drawings of this period reach a very high standard of excellence in their own particular style, and in the case of the lesser artists far surpass their finished work. Of Castagno, Vene-

ziano, and della Francesca no certain drawings survive, and it is not until we come to Pollaiuolo that we discover anything at once authentic and of the first water. He had the swift certainty of a master, a master whose knowledge of the human figure was so complete that with the utmost ease he could bend it to his will. What, in its original form, could be more expressive of vigour and life than the British Museum drawing of Hercules and the Hydra (Plate 24)? What more delicately rhythmical than the frieze of nudes of which Plate 23 is a detail, or more tenderly human than those three nude women (Plate 26), which if not actually Pollaiuolo's are his in spirit?

With Botticelli we are again almost faced with penury: nearly all his casual drawings have disappeared. Perhaps they were worn to shreds by the use his enthusiastic assistants made of them, thereby escaping the necessity of making their own. We do possess, however, that most wonderful of all drawings, "The Abundance" (Plate 28). It rises to the level of Botticelli's greatest paintings. In it lives again the faery beauty of the "Spring," the cold and distant intimacy of the "Venus." By Botticelli, too, is the great cycle of drawings at Berlin for Dante's *Divina Commedia*. It is not as illustrations to Dante that we study them, but as exquisite line, which forms as it flows lovely patterns of space, and scarcely seems to touch the paper as it runs towards an ethereal Paradise. Something of this swiftness of line and easy sense of space lingers in Domenico Ghirlandaio (Plate 36), but not without certain added pompousness; or is it merely that we have come back to earth and find the ground a little dusty?

Filippino Lippi, the last big name in the Botticelli tradition, is, as a draughtsman, of considerable interest. His drawings are so numerous that we can study him with ease, and now and then we find a sketch of his which, although it misses the simple restraint of his master, yet reveals in a humbler way an unusual facility of expression. There is a lively directness in the drawing for two litter-bearers (Plate 38), and that of the Angel in an "Annunciation" (Plate 39) has a solemnity and dignity seldom surpassed.

Our interest in the close of the fifteenth century centres around

Verrocchio's workshop. There Perugino, Leonardo, Lorenzo di Credi, and Piero di Cosimo were at work together; there the genius of Raphael, Andrea del Sarto, and Fra Bartolommeo was nurtured.

Verrocchio, who was perhaps a pupil of Donatello, is chiefly known to us as a sculptor. His drawings are often confused with Credi's and Leonardo's, since their style was founded directly upon his. Two heads may with some certainty be ascribed to him: one of the Madonna in the British Museum, which Meder felt was so obscured by retouching in black chalk that few traces of the original drawing are now visible; one of an Angel now in the Uffizi (Plate 45).

I have reproduced only three drawings by Leonardo, Verrocchio's most important pupil. The sketch for the " Annunciation " (Plate 50) is not so characteristic of his work as it is of Verrocchio's school; but the study used in the Uffizi " Adoration " (Plate 48) shows to what heights Leonardo was to carry the scientific searchings of Uccello and della Francesca. The field he covered is too wide for the compass of this book, and he and his great contemporaries, Raphael and Michaelangelo, will be more fully discussed in another volume of this series.

Lorenzo di Credi, who was an exceedingly painstaking craftsman, sometimes had flashes of insight, as in the brilliant head of a girl (Plate 53) and in his draped seated figure (Plate 52). His companion, Piero di Cosimo, was an eager eclectic whose drawings often pass as Credi's or Signorelli's. He, and not Cosimo Rosselli, was the true master of Fra Bartolommeo and Albertinelli, and as he grew older he became more and more influenced by his pupils' works. What Mr. Berenson calls his " garrulous scribbling " is very apparent in a charming " Visitation " by him reproduced on Plate 63.

Fra Bartolommeo, and with him can be grouped Albertinelli, who was little more than his shadow, really belongs to the sixteenth century, but up to about 1507 he was so completely filled with the spirit of the preceding century that his early drawings may properly be included in this book. He is almost a reincarnation of Fra Angelico and Botticelli, and the fluent subtlety of his early style is perhaps the most graceful, the most exquisite form of draughtsmanship ever produced in Italy.

CATALOGUE OF THE PLATES

In the Bibliographies the artist is usually referred to by his initials. Mr. Berenson's Catalogue of Florentine Drawings is referred to as "Ber." Drawings doubtfully ascribed are marked with a star.

BERNARDINO DADDI (*working* 1320).

Bibliography:

G. G. Vitzthum: B.D. Hiersemann, Leipzig, 1903.

1. PRESENTATION OF THE VIRGIN. Uffizi 18. Sepia, pen and brush, 410 × 275 mm. This is a small cartoon for the 5th Scene from the left in the Predella of La Madonna con Gesu Angeli e Diversi Santi—Uffizi 8345. The painting is slightly spread out in the left bottom corner.

TADDEO GADDI (*c.* 1300–1366).

Bibliography:

O. Sirén: Giotto and some of his followers. Cambridge (Mass.), 1917.

Martin Wehrmann: T. G. Stettin, 1910.

A. Pératé in La Grande Encycl. XVIII (1893).

Representative Drawings:

Louvre, 216: "Presentation of the Virgin" (Ber. 758, Plate 1).

2. THE VISITATION. Uffizi 9 esp. Pen and bistre and wash on parchment, 215 × 339 mm. This is a drawing for the life-size fresco on the ceiling of the lower chapel of St. Francis at Assisi.

LORENZO MONACO (*c.* 1370–*c.* 1425).

Bibliography:

O. Sirén: Don L. M. Heitz and Mündel, Strassburg, 1905.

3. The Journey of the Three Kings. Berlin Inv. 608 reverse. Brush on parchment, 256 × 189 mm.
Oswald Sirén: Don L. M. Tafel 41.

4. The Visitation. Berlin Inv. 608. Brush, heightened with white on parchment, sky deep blue, 256 × 189 mm. Berlin Drawings, No. 3. Repertorium, XXX (1902), p. 349; O. Sirén, Tafel 40.

UNKNOWN (early 15th century).

5. Scene in a Courtyard. Berlin Inv. 5173. Pen drawing on parchment, with trees and grass coloured green, 243 × 189 mm. Berlin Drawings, No. 2.

6. Sacrificial Ceremony. Uffizi 1105. Brush and sepia, 278 × 196 mm. This drawing is interesting as showing the introduction of the *passé* Gothic to form a picturesque accessory.

MASACCIO (1401–*c.* 1429).

Bibliography:

A. Schmarsow: M. Kassel, Fisher and Co., 1895.
M. Karl W. Hiersemann, Leipzig; big folio publication of paintings.

Representative drawings:

Walter Gay Coll.: "Jesus and the Doctors," rep. Dessins de Maîtres, 1909.

*7. Boy on a Plank. Uffizi recto 120. Pen and bistre, 183 × 120 mm.

PAOLO UCCELLO (*c.* 1396–*c.* 1475).

Bibliography:

L'Arte, XXII, 37; Burlington, XVII, 203; Jahrbuch, XXXVI, 13; Repertorium, XXI, 83; Rivista, II, 19.

Representative drawings:

Uffizi. Sir John Hawkwood (Ber. 2767).

8. Man on Horseback. Uffizi 14502. Outline in silverpoint, heightened with white drawn with a pen on a green background, 300 × 341 mm. (Ber. 2767, Plate 11; Olschki, I, 3, No. 2). Mr. Berenson says that this drawing has been squared up for enlarging. This seems unlikely, as the horizontal markings are so irregular. It would seem that they might be caused by the drawing having been rolled.

9. Head of a Man. Uffizi 1246. Wash and bistre on dark ground, 286 × 202 mm. (Ber. 2766; Olschki, I, 3, No. 3).

FRA ANGELICO (1387–1455).

Bibliography:

M. Wingenroth: Angelico da Fiesole. Bielefeld and Leipzig, 1906. 109 Illustrations.

Vasari: Life of G. A. Trans. by G. A. Bezzi. Arundel Soc., 1850.

Langton Douglas: Fra A. George Bell, 1902.

Klassiker der Kunst: Fra A. da F. With 327 Illustrations. Stuttgart and Leipzig, 1911.

Representative drawings:

"Christ on the Cross" (Ber. 178, as possible Domenico di Michelino; Albertina pub. 102).

British Museum, Box 1: David. Drawing on parchment, reverse a manuscript. Ber. 162, Plate 2, as only undoubted Angelico.

Rome, Corsini Palace: No. 128283. A Cardinal holding by the hand a kneeling Bishop. Ber. 545 as Benozzo Gozzoli.

Windsor. Bust of St. Lawrence (Ber. 163, Plate 3).

Chantilly. Christ in Glory. F 1, R 1. Ber. 530 as Benozzo Gozzoli.

*10. Study for The Life of St. Lawrence. Windsor. Pen and ink on white paper, 180 × 160 mm. (Ber. 163, Plate 4; Langton Douglas, Plate 70). This is a study for the fresco in the Oratory of Nicholas V at the Vatican.

*11. Portrait of Fra Angelico (?). Chantilly. Reverse of F 1, R. 1. Sepia wash, heightened with white, 250 × 155 mm. Ber. 530 as Benozzo Gozzoli. Related in manner to a head of St. Lawrence at Windsor.

BENOZZO GOZZOLI (1420–1498).

Bibliography:

H. Stokes: B. G. George Newnes, 1906. 60 Illustrations.
Urbain Mengin: B. G. (Les Maîtres de l'Art). Libraire Plon, Paris.
Benvenuti (G. B.): Gli affreschi di B. G. nella Capella del Palazzo Riccardi. Florence, 1901.

Representative drawings:

British Museum. The Madonna appearing to a Girl Saint (Ber. 540, Plate 7; Vasari, Pl. 3, No. 4).
Bare-headed man in cloak followed by turbaned youth (Ber. 542, Plate 9).
Design for Presentation of the Virgin in the Temple (Ber. 543).
Dresden. Monks under a porch receiving a Girl Saint (Ber. 533; Vasari, Pl. 3, No. 3).
Study for Angel (Ber. 532, Plate 6).

12. St. Augustine with the Toothache. Coll. Mr. C. Loeser. Pen and bistre, 98 × 133 mm. (Ber. 539; Vasari, III, 5).

13. Two Figures. Uffizi, 1358. Pen and bistre, 118 × 59 mm. (Ber. 537, Plate 8).

*14. Head of a Boy. Uffizi 18, Cat. II. Bistre and white on pink prepared paper. Oval: H. 130 × W. 105 mm. Ber. 1871 as Pier Francesco Fiorentino.

NICCOLÒ DA FOLIGNO (*c.* 1430–*c.* 1492).

Bibliography:

Perkins: Rassegna d'Arte, 1906, 1907.
Fischel: Jahrbuch d. K. Preusz. Kunstsamml., 1917.
A. Rossi: Giornale d'Erudizione Artistica, 1872.

Representative drawings:

Berlin, Kupferstichkabinett. Head of a Man (Fischel, Abb. 2).
British Museum, Box 9. Crucifixion.

15. ST. FRANCIS. Berlin 5129 as Crivelli. Brush drawing on yellow prepared ground, 240 × 150 mm. (Fischel, Abb. 1; Berlin Drawings, 72a. Meder, Abb. 329).

16. FOUR HEADS. Berlin 5107 as Benozzo Gozzoli. Brush drawing, heightened with white on yellow prepared ground, 240 × 147 mm. (Fischel, Tafel II). From a page of studies for a Madonna in the Fogg Art Museum, U.S.A.

FRA FILIPPO LIPPI (*c.* 1406–1469).

Bibliography:

J. B. Supino: Fra. F. L. Alinari, Firenze, 1902.
Edw. C. Strutt: Fra F. L. George Bell, London, 1901.
H. Mendelsohn: Fra F. L. Julius Bard, Berlin, 1919.
J. B. Supino: Les Deux Lippi. Alinari, Florence, 1904.

Representative drawings:

Florence, Archives. Letter with a sketch at the foot of it (Ber. 1385, Plate 33).
British Museum, Box 7. Standing figure of a woman (Ber. 1387).
Hamburg. Scene from the Life of St. Stephen (Ber. 1386, Plate 34).

17. Madonna and Child and St. John. Uffizi, 184 esp. Silverpoint, heightened with white on prepared brown paper, 327 × 237 mm. Ber. 1388 as School of Fra Filippo. This is probably a drawing for the picture by Fra Filippo in the Uffizi. Mr. Berenson thinks that it is a simplified copy by Fra Diamante, in which case it is curious that the copyist should have been so uncertain about the legs of the infant Jesus, leaving the left one vaguely placed even after two attempts.

ANDREA DAL CASTAGNO (1410–1457).

Bibliography:

Giglioli: C. Florence.

Representative drawings:

Mr. Berenson would give to Castagno in his text a shield painted with the graceful figure of a David which belonged to Mr. Drury Lowe, of Locko Park. Dr. Richter's Catalogue of Pictures at Locko Park (London, Benrose and Sons) as a Pollaiuolo.

Professor Wickhoff gives also a drawing in the Albertina, of two men wearing high flat-topped hats. Mr. Berenson gives this to Pollaiuolo.

*18. Head of a Man. Uffizi 250. Pen, bistre and white on yellow paper, 195 × 175 mm. Ber. 660 as School of Castagno.

ALESSO BALDOVINETTI (1425–1499).

Bibliography:

E. Londi: A. B. Florence, 1907.

G. Pierotti. Ricordi di A. B., Lucca, 1868.

Representative drawings:

Mr. Berenson gives to Baldovinetti Nos. 192, 194, 195, 196 in the Uffizi.

*19. Descent from the Cross. Uffizi, 136 esp. Pen and bistre, 280 × 222 mm. Ber. 202 as School of Baldovinetti.

*20. Head of a Soldier. Uffizi 151 esp. Sepia and brush, heightened with white on prepared ground of sepia and pink, 190 × 163 mm. (Alinari, 263). This is probably an imaginary drawing not taken from life. It is ascribed by a writing of approximately 1560 to Baldovinetti.

ANTONIO POLLAIUOLO (*c.* 1432–1498).

Bibliography:

M. Cruttwell: A. P. Duckworth and Co., London, 1907.

Representative drawings:

(Battle of Naked Men, engraving.)

Cambridge, U.S.A. P. J. Sachs. Hercules and the Giants.

Uffizi. St. John (Ber. 1903, Plate 14).
Adam (Ber. 1901, Plate 16).
Eve (Ber. 1902, Plate 17).
Charity (Ber. 1900, Plate 15, reduced).

*21. Nude Youth. Bayonne, Legs Bonnat, 1270. Pen, 146 × 100 mm. This is catalogued as a very early Pollaiuolo.

*22. Head of a Youth. Rome, Corsini Palace. Ins. 130519, (Dal, Vol. 158, I, II) as School of Uccello. Pen and bistre, 252 × 200 mm.

23. Frieze of Nude Men before Judge (detail). British Museum. Pen and bistre, 369 × 690 mm. (Ber. 1906, Plate 18 detail; Vasari, VIII 3 a and b). Note:—There are four figures in the drawing not shown in this detail.

24. Hercules and the Hydra. British Museum, Box 13. Pen and bistre, 234 × 164 mm. (Ber. 1905, Plate 13; Dedalo, April, 1924, p. 696). This is a drawing for a picture of the same size in the Uffizi. It is here reconstructed, being in the British Museum on two fragments wrongly joined together. (*Burlington Magazine*, July, 1924.)

25. Study of Two Dogs (detail). British Museum, verso of Hercules and Hydra. Chalk, 243 × 164 mm. (*Burlington Magazine*, July, 1924).

*26. Three Nude Women. Uffizi 135 F. Pen and bistre, heightened with white, 269 × 210 mm. (Olschki, I, 3, No. 10).

UNKNOWN (early 15th century).

*27. The Death of Æschylus (detail). British Museum (Florentine Picture Chronicle). Pen and bistre, 324 × 230 mm.

Bibliography:

Sidney Colvin: Finiguerra's Florentine Picture Chronicle, London.

SANDRO BOTTICELLI (*c.* 1444–1510).

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H. Ulmann: S. B. München, 1893.
W. von Bode: B. Propyläen Verlag, Berlin.
H. P. Horne: B. Bell, London, 1908.
Julia Cartwright: B. Duckworth and Co., London.
A. Streeter (The Great Masters): B. G. Bell, London, 1903.
Yukio Yashiro: S. B. (291 large Illustrations). The Medici Society, London, 1925.

Representative drawings:

Uffizi. St. John Baptist (Ber. 563, Plate 41).
St. Jerome (Ber. 564, Plate 42).
Study for a Nativity (Ber. 566, Plate 43).
Berlin: Remainder of the *Divina Commedia* (Ber. 561). Rep. in facsimile with monograph by Lippmann.

28. Abundance. British Museum. Pen and bistre and black chalk, heightened with white on pink ground, 318 × 254 mm. (Ber. 567, Plate 40; Vasari, III, 2; Horne, p. 124).

29. Three Angels. Uffizi 187 esp. Pen and bistre and pink chalk, heightened with white, 100 × 235 mm. (Ber. 562, Plate 44; Olschki, I, 3, No. 19).

*30. Head of a Boy (detail). Louvre 00678. Pen and bistre, 200 × 285 mm. On the right is a study of a standing man.

31. Purgatory, 28. Berlin. 320 × 472 mm. Rep. in facsimile, Lippmann's Zeichnungen von Sandro Botticelli zu Dante's *Göttliche Komödie*, 1896.

32. Paradise, 30. Berlin. 320 × 472 mm. Rep. idem.

DOMENICO GHIRLANDAIO (1449–1494).

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H. Hauvette: G. Libraire Plon, Paris.

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A. H. Layard: Monograph in the Arundel Soc., London, 1860.

Representative drawings:

Uffizi. Sposalizio (Olschki 4, 4, Ber. 872).

Studies for two heads and one figure (No. 307).

Albertina. Apparition of Angel to Zacharias in the Temple (Ber. 891).

British Museum. Head of a Boy. Box 6 (Ber. 880; Vasari, No. 2, Plate 11; Fischel, abb. 115, as a Perugino).

Munich. Baptism of a Man (Ber. 885, Plate 70; Munich publication).

Stockholm. Two young women in fluttering draperies (Ber. 890a. Sirén, Drawings in Sweden, No. 29).

33. Head of a Man. Stockholm, I, No. 28. Silverpoint, heightened with white on pale red prepared ground (oval frame with motives drawn by Vasari), 345 × 295 mm. (Albertina Pub., No. 886). Drawing for the painting in the Louvre of a man with warts on his nose.

34. Birth of the Virgin. British Museum. Pen, 211 × 284 mm. (Ber. 878, p. 66).

35. Drapery. Uffizi 315 esp. Brush and sepia, heightened with white, 252 × 130 mm. (Ber. 876, Plate 69; Meder, abb. 192; Olschki, 4, 4, No. 6). This is a study for the Louvre "Visitation."

36. The Visitation. Uffizi 291. Pen and bistre on white ground, 257 × 394 mm. (Ber. 871; Küppers, Tafel X). This is a preliminary study for the fresco in Florence..

37. Standing Lady. British Museum, J. C. R. 15, Box 6. Pen and sepia, 243 × 117 mm. (Ber. 883). Study for costume of a lady in "The Birth of the Baptist," in Santa Maria Novella, Florence.

FILIPPINO LIPPI (1457–1504).

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Burlington, XX, 1911, p. 171; Jahrbuch, XI, 1890, p. 3; Rassegna, VI, 1906, pp. 41–61; Rivista, I, p. 1; IV, p. 100; VI, p. 305; VII, p. 93.

Representative drawings:

Uffizi. Raising of Drusiana (Ber. 1298, Plate 56).
Two witches stirring a magic cauldron (Ber. 1300).
Several Figure drawings.
Berlin. Standing girl holding up draperies with left hand (Ber. 1268).
British Museum. Malcolm Coll. No. 18 (Ber. 1347).

38. Two Litter Bearers. Uffizi 185. Pen and bistre, heightened with white on pink prepared ground, 198 × 240 mm. (Ber. 1297). Probably a drawing for "The Raising of Drusiana." There is a study, for the left figure, at Oxford.

39. Angel in an Annunciation. Uffizi 167. Pen and bistre and wash, 177 × 95 mm. (Olschki, 4, 1, No. 15).

40. Two Figures. Uffizi 1253. Silverpoint, heightened with white on a grey prepared ground, 290 × 238 mm. (Ber. 1318).

41. Head of a Madonna. Uffizi 139 F. Washed with bistre and touched with white, 255 × 188 mm. (Ber. 1285, Plate 54; Olschki, 4, 1, No. 24). This is a study for the head of the Madonna in the "Vision of St. Bernard" in the Badia at Florence.

42. Madonna and Child with Saints. Uffizi recto 142. Chalk ground, then pen and bistre, 180 × 166 mm. (Ber. 1287, Plate 58; Olschki, 4, 1, No. 22).

*43. Kneeling Angel with Child. Uffizi 207 esp. as Botticelli. Silverpoint, accentuated with pen and sepia and red chalk, heightened with Chinese white on a prepared pink ground, 212 × 200 mm. (Ber. 762, as del Garbo). I see in it an affinity to Filippino Lippi, 297 esp., and also perhaps to Filippino Lippi, 127.

INGEGNO.

*44. Head of a Man. British Museum. J. C. R. 163, Box 7. Black chalk over metal point, 201 × 187 mm. Fischel Jahrbuch d. K. Preusz. Kunstsamml., 1917, Abb. 122 as Perugino (?).

ANDREA VERROCCHIO (1435–1488).

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M. Cruttwell: V. London, 1904.

Jens Thiis: Leonardo da Vinci. (277 Illustrations.) Herbert Jenkins, London, 1913.

Representative drawings:

British Museum. Head of a Madonna (Ber. 2782, Plate 25; Jens Thiis, p. 119).

Louvre. Studies of Children, recto and verso (Ber. 2783, Plate 23).

45. Head of an Angel. Uffizi 130. Black chalk, brush and sepia, 210 × 180 mm. (Ber. 2781, Plate 24; Mackowsky, Abb. 71; Olschki, I, 3, No. 12; Jens Thiis, p. 65).

*46. Study for Drapery. British Museum, Anon., Box 4, No. 2707. Drawn on grey linen in umber wash, heightened with white, 280 × 193 mm. (Ber. 2799, Plate 26, as School of Verrocchio; Vasari, II, No. 3, as manner of Leonardo; Jens Thiis, p. 170, as Alunno di Andrea. Mr. Berenson considers that this was drawn by the painter of the National Gallery " Virgin and Child with Angels," No. 276.

*47. Head of a Madonna. Uffizi 1254. Sepia and black chalk with chinese white, pricked for transfer, 230 × 208 mm. (Ber. 2797, as School of Verrocchio). This is perhaps a study for Lady Henry Somerset's " Madonna."

LEONARDO DA VINCI (1452–1519).

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Representative drawings:

Louvre. Study for drapery (Ber. 1061).

Amsterdam. Bust of old man (Ber. 1010).

Uffizi. Madonna holding the Child with kitten (Ber. 1015).

Oxford. The Gipsy Chieftain (Ber. 1050; Jens Thiis, p. 40).

48. Perspective Drawing. Uffizi 436. Silverpoint, then pen and bistre, heightened with white on prepared ground, 165 × 290 mm. (Ber. 1020, Plate 103; Olschki, 5, 3, No. 18; Jens Thiis, p. 212). This is a working drawing based upon earlier sketches for the Uffizi "Adoration of the Magi."

49. Study of a Tree. Windsor. Pen over black chalk on blue paper, 393 × 266 mm. (Jens Thiis, p. 41).

*50. Virgin in an Annunciation. Rome, Corsini Palace. Inv. 125770 (Dal., Vol. 157—G. 9). Silverpoint, heightened with white on a red ground, 255 × 193 mm.

LORENZO DI CREDI (*c.* 1459–1537).

Bibliography:

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Representative drawings:

British Museum. Study for an Angel (Box 5) (Ber. 691, Plate 29).

Study for a Baby's right arm and hand (Box 5) (Rep. Vasari, Part 1, No. 21).

Several heads (Ber. 696, 697, 698).

Louvre. Study of drapery (Ber. 715, Plate 31).

Several Heads (Ber. 709, 712, 716, 717).

Uffizi. Architectural subject (Ber. 686, Plate 32).

Several Heads (Ber. 678, 679, 688).

51. Head of a Man. Uffizi 236. 160 × 150 mm. (Ber. 677).

52. Allegory for Astronomy. Uffizi 493. Drawn in black chalk, then continued with brush and sepia, heightened with white, 392 × 260 mm. (Olschki, 4, 4, No. 9).

53. Head of a Girl. Louvre 01,783. Silverpoint, heightened with white on pink paper, 294 × 210 mm. (Ber. 713). There is another drawing of this model in the Albertina Collection.

PIETRO PERUGINO (1446–1523).

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Representative drawings:

Turin. Study for an Angel (Fischel, Tafel 7).
Louvre. Head of a Man (Fischel, Abb. 16).
Windsor. Man in armour (Fischel, Abb. 126).

*54. CHRIST LAMENTED. Albertina, inv. 34, as Piero della Francesca and Timoteo Viti. Pen over silverpoint on yellowish ground, 220 × 197 mm. Meder, V, 536, as Viti; Fischel, Abb. 52, as Perugino.

55. HEAD OF A GIRL (detail). Düsseldorf, Akademie, No. 20. Silverpoint, heightened with white on yellow prepared ground, 200 × 280 mm. (Fischel, Tafel 4).

SIGNORELLI (1441–1523).

Bibliography:

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Representative drawings:

Uffizi 1246 esp. Wrestlers (Olschki 5, 2, No. 2).
British Museum. Two Shepherds in Adoration with Angels.
Viscount Lascelles. Four nudes.
Louvre. Nude man carrying another nude man.

56. FOUR NUDE FIGURES. Louvre 01,794. Black chalk on white paper, the paper being enlarged to take the heads of the two men on the right, 294 × 368 mm. This is a study for the "Last Judgment" at Orvieto.

57. Head of a Man. Uffizi 129 F. Soft black chalk, 250 × 193 mm. (Ber. 1850 as Piero di Cosimo; Olschki 5, 2, No. 3). This head shows a distinct affinity to Uffizi 130, cornice 50, which is certainly drawn by the same hand as Uffizi 1246 esp. The mouth is also very similar to that of the right boy in the Louvre drawing (Plate 58).

58. Two Nude Men. Louvre 01,799. Black chalk on white paper, 410 × 266 mm. Detail for a fresco at Orvieto.

PINTURICCHIO (1454–1513).

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Representative drawings:

Uffizi. Journey of Æneas. Albertina pub., 769 and 770.
Uffizi, 280. Youths in Armour. Martyrdom of a Saint. (Fischel, Abb. 67). Back view of standing Woman.
Louvre. Man on Horseback.

59. Alexander VI. Coll. Henry Oppenheimer, London, No. 459. Tondo, 215 mm. diam.

60. Head of a Girl. Coll. Henry Oppenheimer, London, No. 203.

Cosimo Rosselli (1439–1507).

Bibliography:

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Representative drawings:

Uffizi. Studies for a Crucifixion (Ber. 2384).

61. Vision of St. Bernard. British Museum as School of Fra Bartolommeo. Pen and bistre, 75 × 215 mm. (Ber. 2385, Plate 81).

PIERO DI COSIMO (1462–1521).

Bibliography:

F. Knapp: P. di C. W. Knapp, Leipzig, 1899.

Representative drawings:

Rome, Corsini Palace. Several studies of babies. Notably Inv. 130473–474 and 130481.

British Museum. Sheet of several studies asc. Credi (Ber. 1859b, Plate 85).

62. HEAD OF A MAN. Rome, Corsini Palace. Inv. 130522 (Dal., Vol. 158, I, 11) as Fra Bartolommeo. Chalk and bistre, heightened with white, 231 × 197 mm. (Ber. 1861, Plate 82). Gallerie Nazionale Italiane, Vol. 2, p. 152, as Signorelli.

*63. VISITATION. Uffizi 286 retto. Pen and bistre, with preliminary chalk design on yellow toned paper, 180 × 144 mm. (Ber. 1853; Olschki 4, 1, No. 3; Knapp, Abb. 15). Probably the drawing which suggested the pose in a picture originally done for the church of san Spirito, Florence, and now in the collection of Col. Cornwallis West, Newlands Manor. The picture seems to have lost most of the grace and pose found in the drawing.

*64. ARIADNE (detail). British Museum, Box 12. Pen and bistre, heightened with white, 140 × 246 mm. (Ber. 1859c; Vasari, Part 1, No. 5). Detail from sheet upon which three drawings have been stuck together. Left, nude woman with lamb; centre, Ariadne reclining; right, nude man.

*65. MADONNA AND CHILD AND ST. JOHN. Uffizi 426 F. Pen, heightened with white on green ground, 160 × 150 mm. (Olschki 4, 1, No. 9; Knapp, p. 37).

FRA BARTOLOMMEO (1472–1517).

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F. Knapp: Fra B. W. Knapp, Leipzig, 1903.

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Representative drawings:
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Uffizi. Queen of Heaven (Ber. 244, Plate 86).
Woman of Samaria (Ber. 268, 276, 281).
Two studies for an Annunciation (Ber. 236).
Madonna enthroned (Ber. 256, Plate 87).
Chantilly. Michael driving the damned before him (Ber. 217).

66. Angel in an Annunciation. Coll. Henry Oppenheimer, London, No. 250, Box 22. Pen and bistre, 99 × 79 mm. (Ber. 431).

67. Landscape. Coll. Henry Oppenheimer, London, No. 253, Box 22. Pen and bistre, 218 × 149 mm. (Ber. 432).

68. Angels Dancing. Uffizi 1203, esp. F. Pen and bistre, heightened with white, 234 × 158 mm. (Ber. 279).

69. Study for a Woman of Samaria. Uffizi 487. Suggested in black chalk and drawn in pen and bistre, heightened with chinese white; a green stain on the drawing behind the left arm, 115 × 111 mm. Kneeling figure turned to the left with right hand up and left hand pointing to jar standing on the ground (Ber. 264). Mr. Berenson mentions two studies on this sheet.

70. Landscape. Louvre, Bonnat Coll. Sketch Book, p. 17, No. 5567. Pen and sepia, 277 × 162 mm. (Rep., p. 373; *La Revue de l'Art*, May, 1922).

71. An Annunciation. Louvre, Bonnat Coll. Sketch Book, p. 8, R.F. 5558. Pen and sepia, 140 × 138 mm. (Ber. 499). A small strip on the left of this drawing does not appear in the reproduction.

72. Study for a Palm Tree. Coll. Henry Oppenheimer, London, No. 254, Box 22. Chalk, 349 × 238 mm.

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Uffizi. Study for a tabernacle with Flagellation (No. 332).

Two studies for Madonna and Child (No. 314).

Five Putti (No. 254).

Windsor. Man in Armour.

Louvre. A Mourning Virgin.

Four Figures (three nuns and a monk).

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F. M. Perkins (The Great Masters): Giotto. G. Bell, London.
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H. de Selincourt: Giotto. Duckworth, London.
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CHART

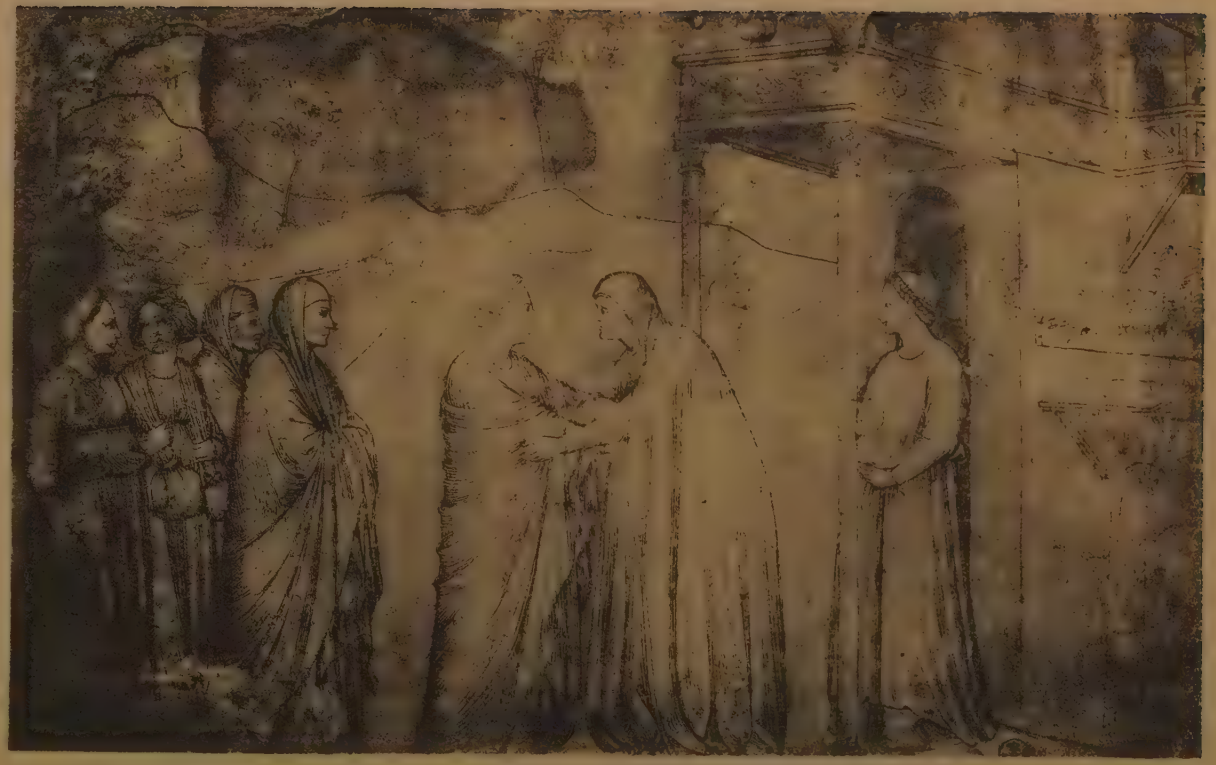
ARTIST'S AGE AT DATE INDICATED

Name of Artist.	*Date of Birth.*	1390	1400	1410	1420	1430	1440	1450	1460	1470	1480	1490	1500	*Date of Death.*
Albertinelli	1474	—		—	—	—	—	—	—	—	6	16	26	1515
Angelico	1387	3	13	23	33	43	53	63	—	—	—	—	—	1455
Aretino, Spinello	1333?	57	67	77	—	—	—	—	—	—	—	—	—	1410
Baldovinetti	1425	—	—	—	—	5	15	25	35	45	55	65	—	1499
Bartolommeo, Fra	1472	—	—	—	—	—	—	—	—	—	8	18	28	1517
Bonfigli	*c.* 1423	—	—	—	—	7	17	27	37	47	57	67	—	after 1496
Botticelli	1444 or 5	—	—	—	—	—	—	6	16	26	36	46	56	1510
Botticini	1446	—	—	—	—	—	—	4	14	24	34	44	—	1497
Brunelleschi	1377	13	23	33	43	53	63	—	—	—	—	—	—	1446
Castagno	1410	—	—	—	10	20	30	40	—	—	—	—	—	1457
Cimabue	Working 1240?	—	—	—	—	—	—	—	—	—	—	—	—	*c.* 1300
Credi, Lorenzo di	1459?	—	—	—	—	—	—	—	1	11	21	31	41	1537
Daddi, Bernardino	Working 1320		—	—	—	—	—	—	—	—	—	—	—	probably not later than 1350
Donatello	*c.* 1384	6	16	26	36	46	56	66	76	—	—	—	—	1466
Finiguerra	1426	—	—	—	—	4	14	24	34	—	—	—	—	1464?
Fiorenzo di Lorenzo	*c.* 1445	—	—	—	—	—	—	5	15	25	35	45	55	1525
Foligno, Niccolò da	*c.* 1430	—	—	—	—	—	10	20	30	40	50	60	—	1492 or 1502
Francesca, Piero della	*c.* 1416	—	—	—	4	14	24	34	44	54	64	74	—	1492
Francia	*c.* 1450	—	—	—	—	—	—	—	10	20	30	40	50	1517
Gaddi, Angelo	1333? 1350?	57 or 40	—	—	—	—	—	—	—	—	—	—	—	1396
Gaddi, Taddeo	*c.* 1300	—	—	—	—	—	—	—	—	—	—	—	—	1366
Garbo	*c.* 1470	—	—	—	—	—	—	—	—	—	10	20	30	1524
Ghiberti	1378	12	22	32	42	52	62	72	82	—	—	—	—	1465
Ghirlandajo, David	1452	—	—	—	—	—	—	—	8	18	28	38	48	1525
Ghirlandajo, Dom	1449	—	—	—	—	—	—	1	11	21	31	41	—	1494

Name of Artist.	*Date of Birth.*	1390	1400	1410	1420	1430	1440	1450	1460	1470	1480	1490	1500	*Date of Death.*
Giotto	1266–1276?	—	—	—	—	—	—	—	—	—	—	—	—	1337
Gozzoli, Benozzo	1420	—	—	—	—	10	20	30	40	50	60	70	—	1498
Ingegno	1470?	—	—	—	—	—	—	—	—	—	10	20	30	after 1511
Lippi, Filippino	1457	—	—	—	—	—	—	—	3	13	23	33	43	1504
Lippi, Fra Filippo	*c* 1406	—	—	4	14	24	34	44	54	—	—	—	—	1469
Mainardi	1450?	—	—	—	—	—	—	—	10	20	30	40	50	1503
(*Mantegna*)	*1431*	—	—	—	—	—	*9*	*19*	*29*	*39*	*49*	*59*	*69*	*1506*
Masaccio	1401	—	—	9	19	—	—	—	—	—	—	—	—	*c.* 1429
Masolino	*c.* 1403	—	—	7	17	27	37	—	—	—	—	—	—	*c.* 1447
Matteo di Giovanni	*c.* 1432	—	—	—	—	—	8	18	28	38	48	58	—	1495
Melozzo da Forli	*c.* 1438	—	—	—	—	—	2	12	22	32	42	52	—	1494
Monaco, Lorenzo	*c.* 1370	20	30	40	50	—	—	—	—	—	—	—	—	*c.* 1425
Neri di Bicci	1419	—	—	—	1	11	21	31	41	51	61	71	—	1491?
Orcagna, Andrea	*c.* 1308	—	—	—	—	—	—	—	—	—	—	—	—	1368
Perugino	1446	—	—	—	—	—	—	4	14	24	34	44	54	1523
Pesellino	1422	—	—	—	—	8	18	28	—	—	—	—	—	1457
Pesello	1367	23	33	43	53	63	73	—	—	—	—	—	—	1446
Piero di Cosimo	1462	—	—	—	—	—	—	—	—	8	18	28	38	1521
Pinturicchio	1454	—	—	—	—	—	—	—	6	16	26	36	46	1513
Pollajuolo, Antonio	1432?	—	—	—	—	—	8	18	28	38	48	58	—	1498
Pollajuolo, Piero	1443	—	—	—	—	—	—	7	17	27	37	47	—	*c.* 1496
Raphael	1483	—	—	—	—	—	—	—	—	—	—	7	17	1520
Rosselli, Cosimo	1439	—	—	—	—	—	1	11	21	31	41	51	61	1507
Sellaio	1442	—	—	—	—	—	—	8	18	28	38	48	—	1493
Sano di Pietro	1406	—	—	4	14	24	34	44	54	64	74	—	—	*c.* 1481
Signorelli	1441	—	—	—	—	—	—	9	19	29	39	49	59	1523
Uccello, Paolo	*c.* 1396	—	4	14	24	34	44	54	64	74	—	—	—	1475?
Veneziano, Dom	Working 1438	—	5?	15?	25?	35?	45?	55?	65?	—	—	—	—	1461
Verrocchio	1435	—	—	—	—	—	5	15	25	35	45	—	—	1488
Vinci, Leonardo da	1452	—	—	—	—	—	—	—	8	18	28	38	48	1519

PLATES

Bernardino Daddi. Presentation of the Virgin. (Uffizi.)



Taddeo Gaddi. The Visitation. (Uffizi.)

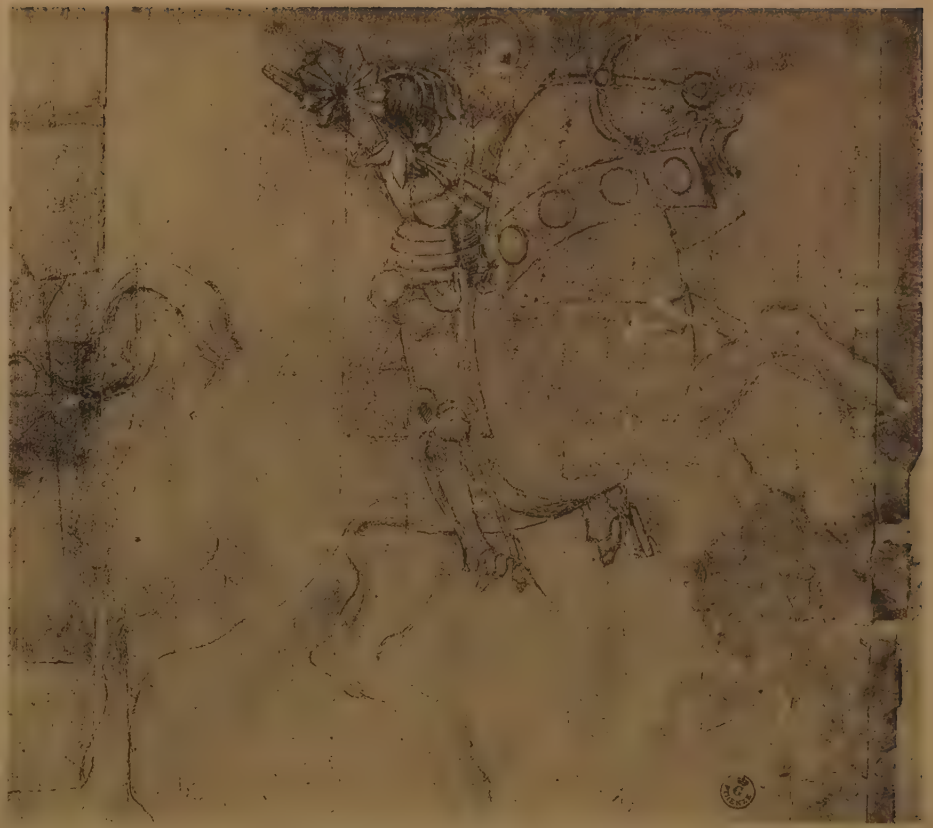
Lorenzo Monaco. The Journey of the Three Kings. (Berlin.)

Lorenzo Monaco. The Visitation. (Berlin.)

Early 15th Century. Scene in a Courtyard. (Berlin.)

Early 15th Century. Sacrificial Ceremony. (Uffizi.)

Masaccio? Boy on a Plank. (Uffizi.)



Uccello. Man on Horseback. (Uffizi.)

Uccello. Head of a man. (Uffizi.)

Fra Angelico? Study for the Life of St. Lawrence. (Windsor.)

Fra Angelico? Portrait of Angelico. (Chantilly.)

Benozzo Gozzoli. St. Augustine with the Toothache. (Loeser Coll., Florence.)

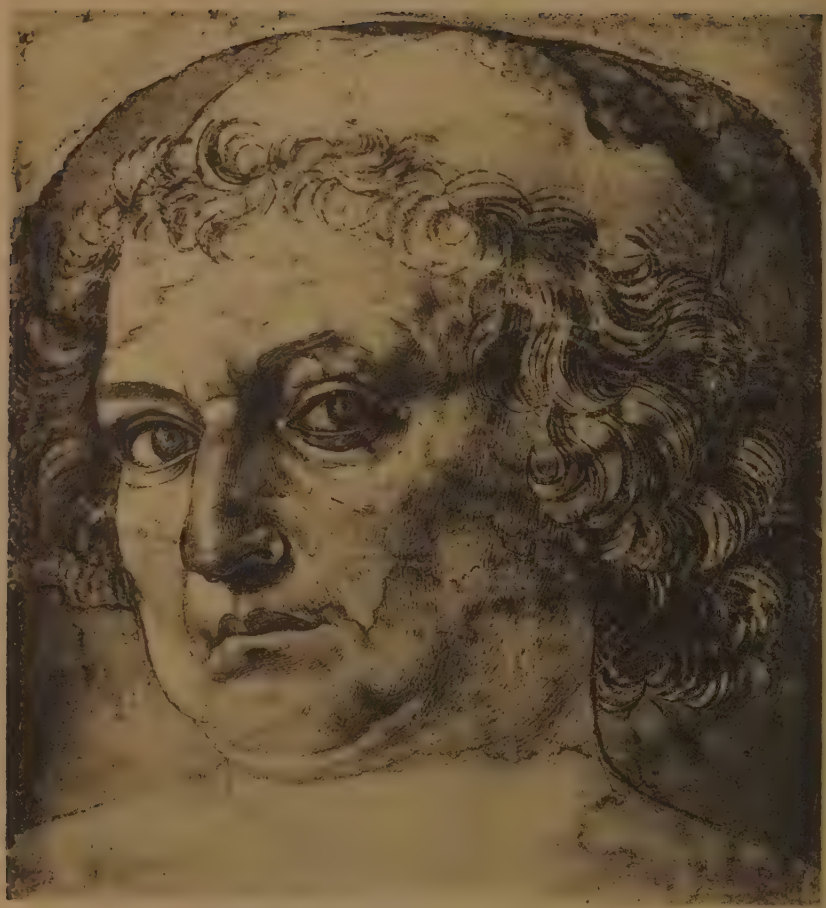
Benozzo Gozzoli. Two figures. (Uffizi.)

Benozzo Gozzoli? Head of a Boy. (Uffizi.)

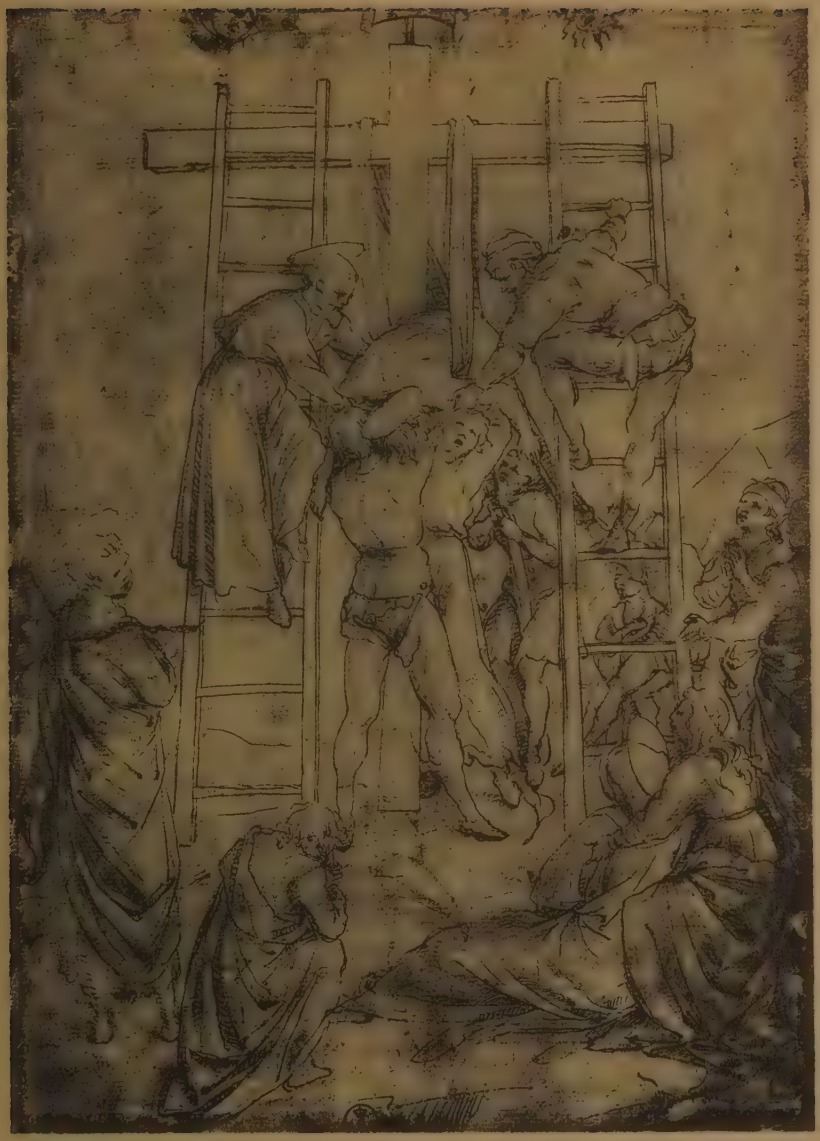
Niccolò da Foligno. Head of St. Francis. (Berlin.)
(Fischel: Jahrbuch Preuß. Kunstsamml. 1917)

Niccolò da Foligno. Studies. (Berlin.)
(Fischel: Jahrbuch Preuß. Kunstsamml. 1917)

Fra Filippo Lippi. Madonna and Child with St. John. (Uffizi.)



Castagno? Head of a Man. (Uffizi.)



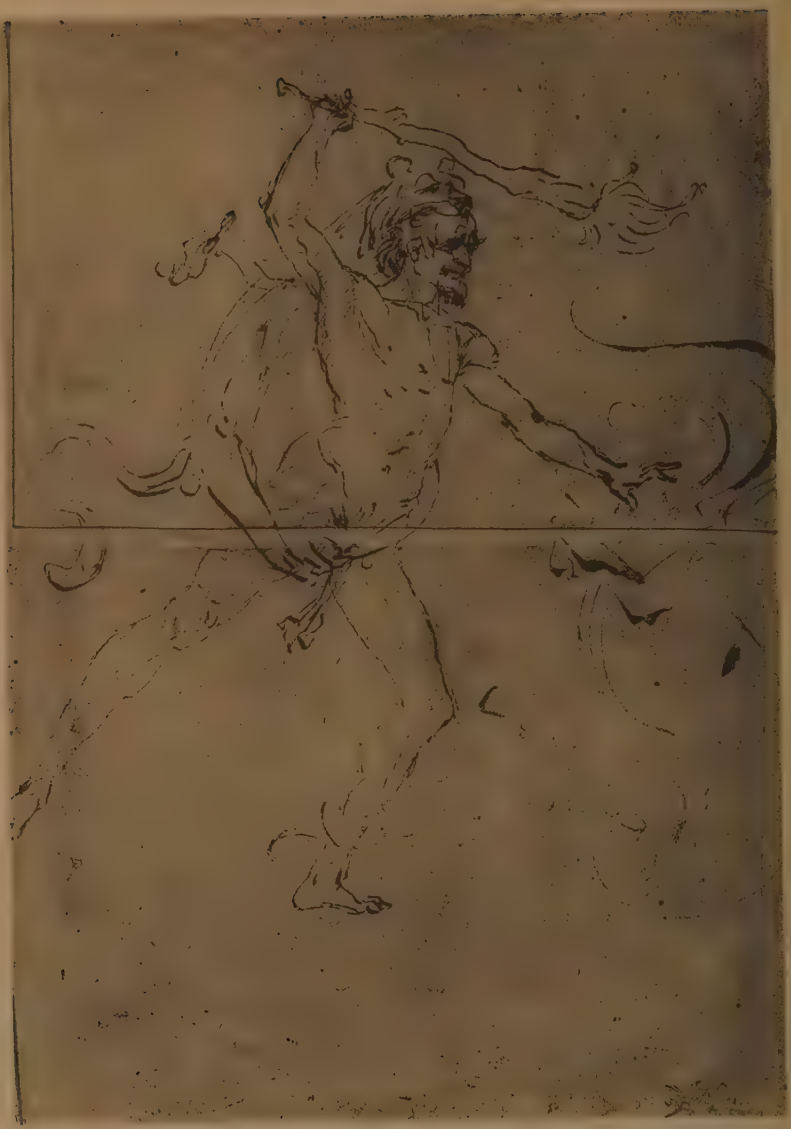
Baldovinetti? Descent from the Cross. (Uffizi.)

Baldovinetti? Head of a Soldier. (Uffizi.)

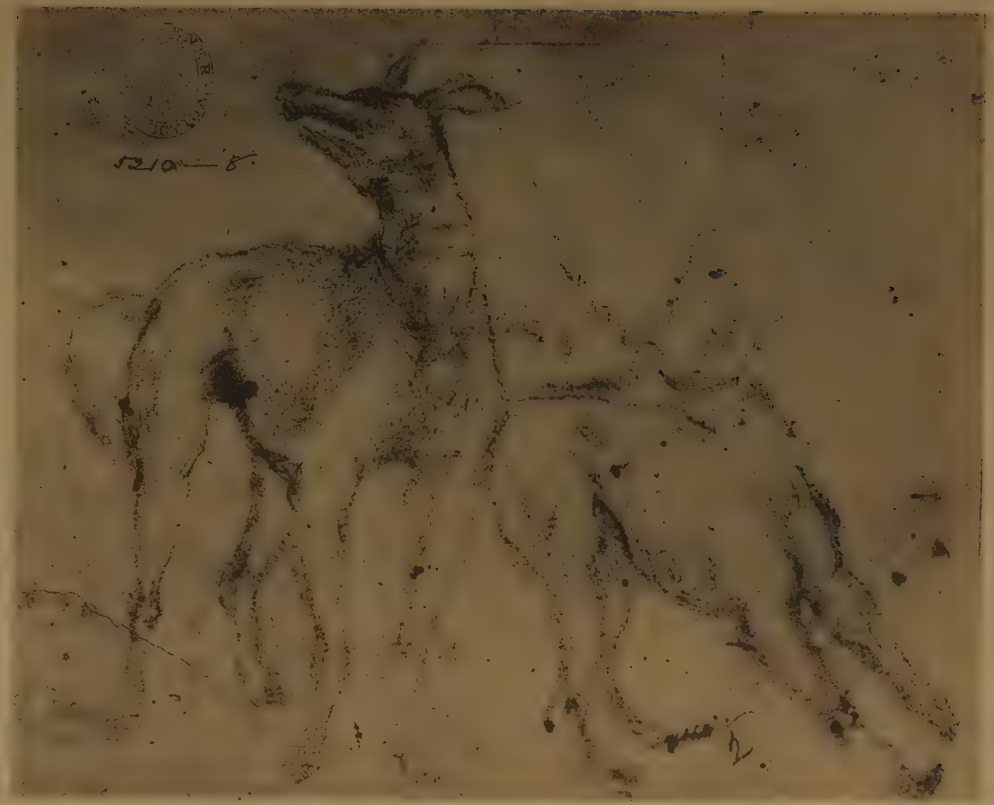
Antonio Pollaiuolo? Nude Youth. (Bayonne.)

Antonio Pollaiuolo? Head of a Youth. (Corsini Palace, Rome.)

Antonio Pollaiuolo. Nude Men (Detail). (British Museum.)



Antonio Pollaiuolo. Hercules and the Hydra. (British Museum.)



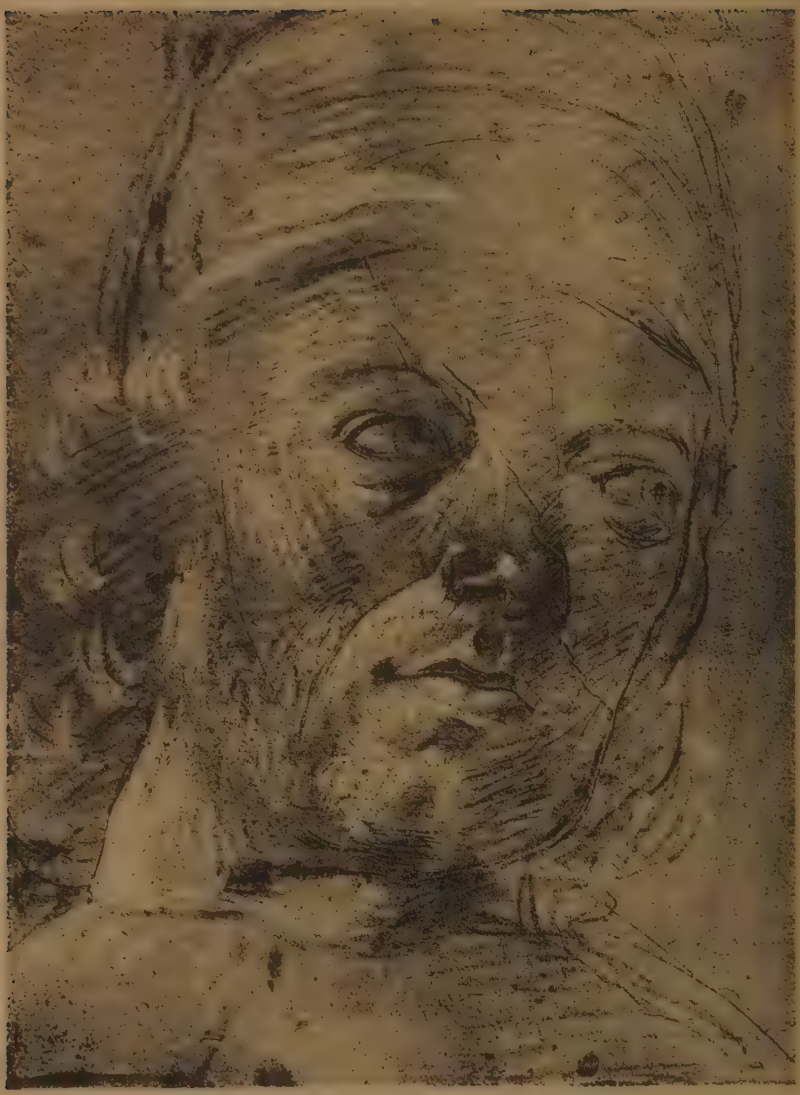
Antonio Pollaiuolo? Study of Dogs. (British Museum.)

Antonio Pollaiuolo? Three Nude Women. (Uffizi.)

Florentine Picture Chronicle. Death of Aeschylus (Detail). (British Museum.)

Botticelli. Abundance. (British Museum.)

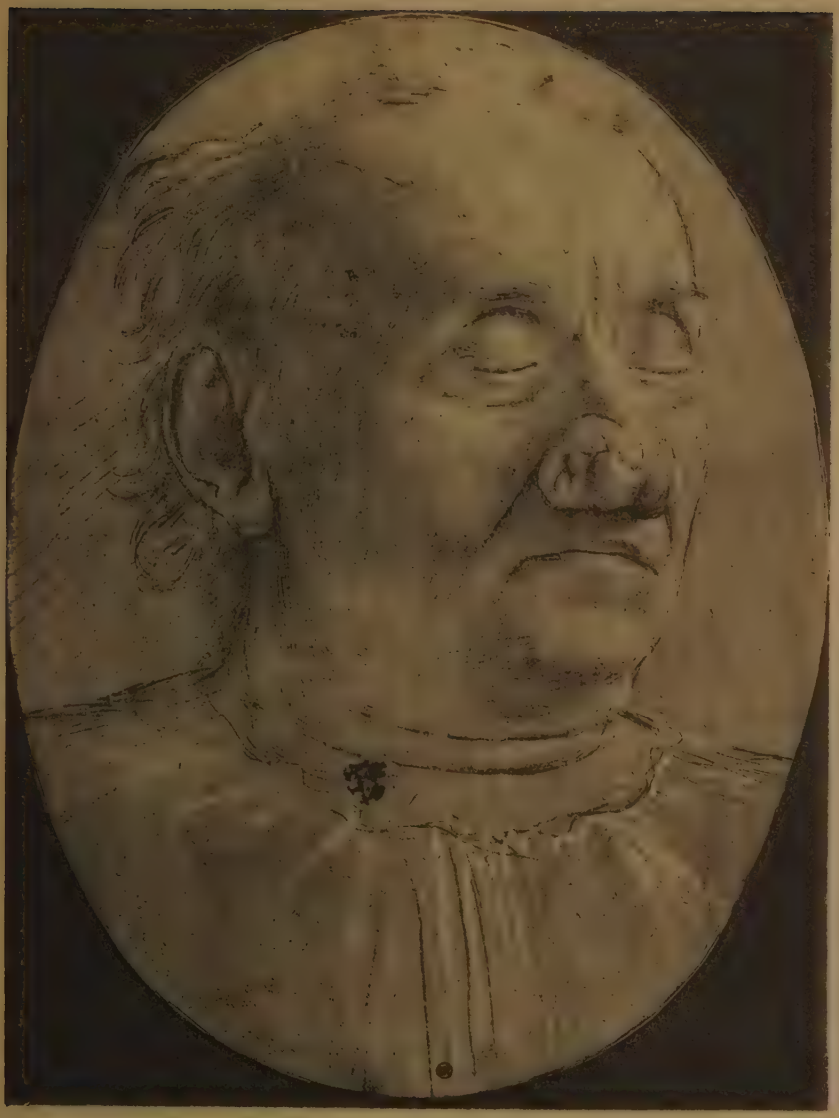
Botticelli. Three Angels. (Uffizi.)



Botticelli ? Head of a Boy (Detail). (Louvre.)

Botticelli. Purgatory, No. 28. (Berlin.)

Botticelli. Paradise, No. 30. (Berlin.)



Domenico Ghirlandaio. Head of a Man. (Stockholm.)

Domenico Ghirlandaio. Birth of the Virgin. (British Museum.)

Domenico Ghirlandaio. Drapery. (Uffizi.)

Domenico Ghirlandaio. The Visitation. (Uffizi.)

Domenico Ghirlandaio. Standing Lady. (British Museum.)

Filippino Lippi. Two Litter-Bearers. (Uffizi.)

Filippino Lippi. Angel of an Annunciation. (Uffizi.)

Filippino Lippi. Two Figures. (Uffizi.)

Filippino Lippi. Head of Madonna. (Uffizi.)

Filippino Lippi. Madonna and Child with Saints. (Uffizi.)

Filippino Lippi ? (att. Botticelli.) Kneeling Angel with Child. (Uffizi.)

Ingegno ? Head of a Man. (British Museum.)

Verrocchio. Head of an Angel. (Uffizi.)

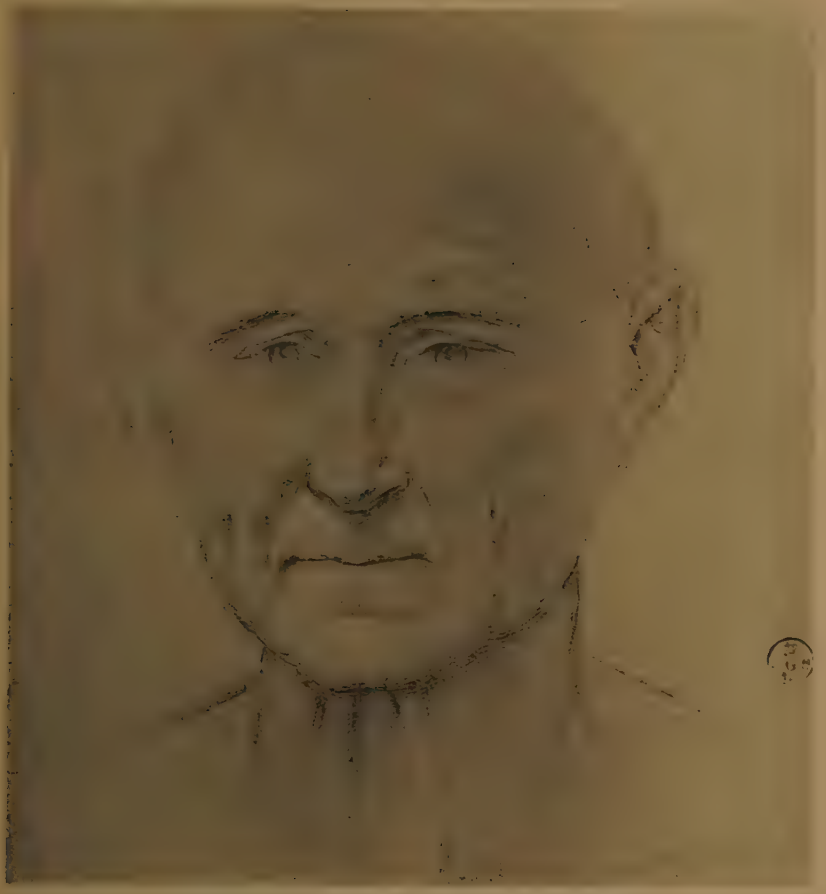
Verrocchio School ? Drapery. (British Museum.)

Verrocchio ? Head of a Madonna. (Uffizi.)

Leonardo da Vinci. Perspective Drawing. (Uffizi.)

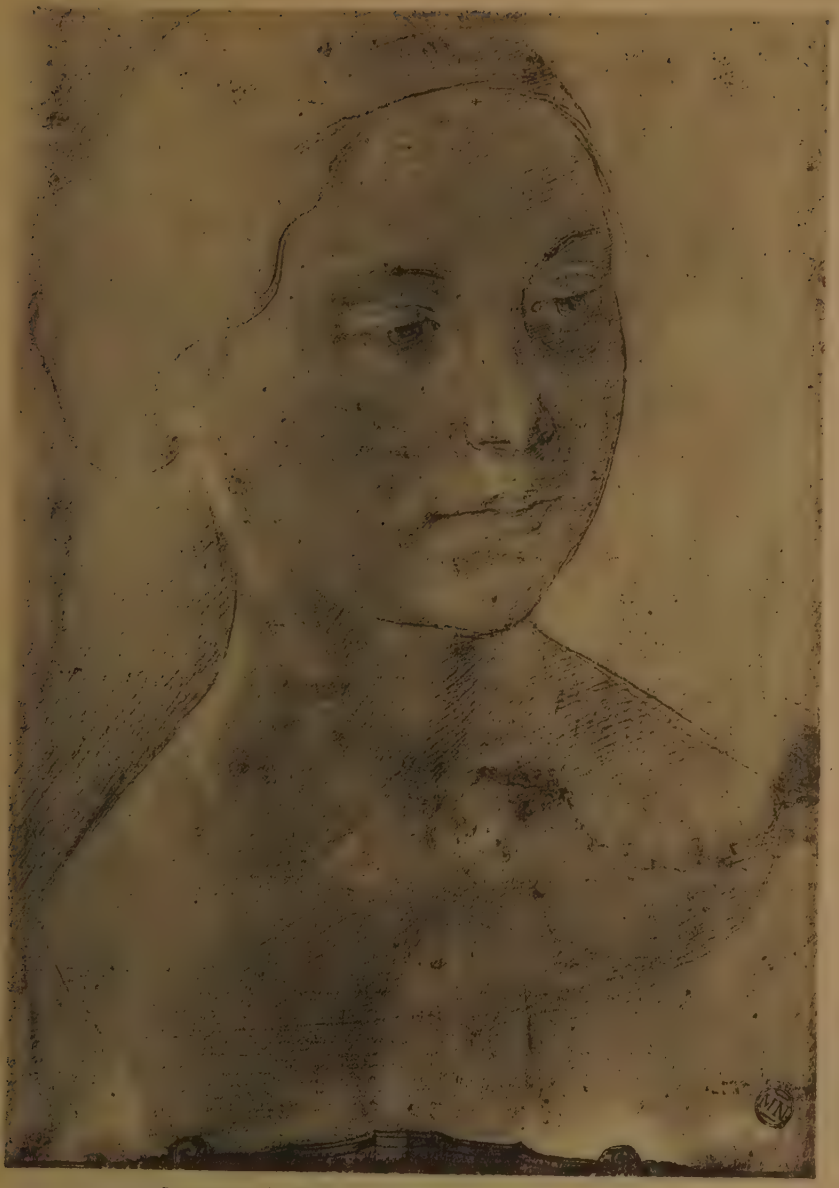
Leonardo da Vinci. Study of a Tree. (Windsor.)

Leonardo da Vinci ? Virgin for an Annunciation. (Corsini Palace, Rome.)

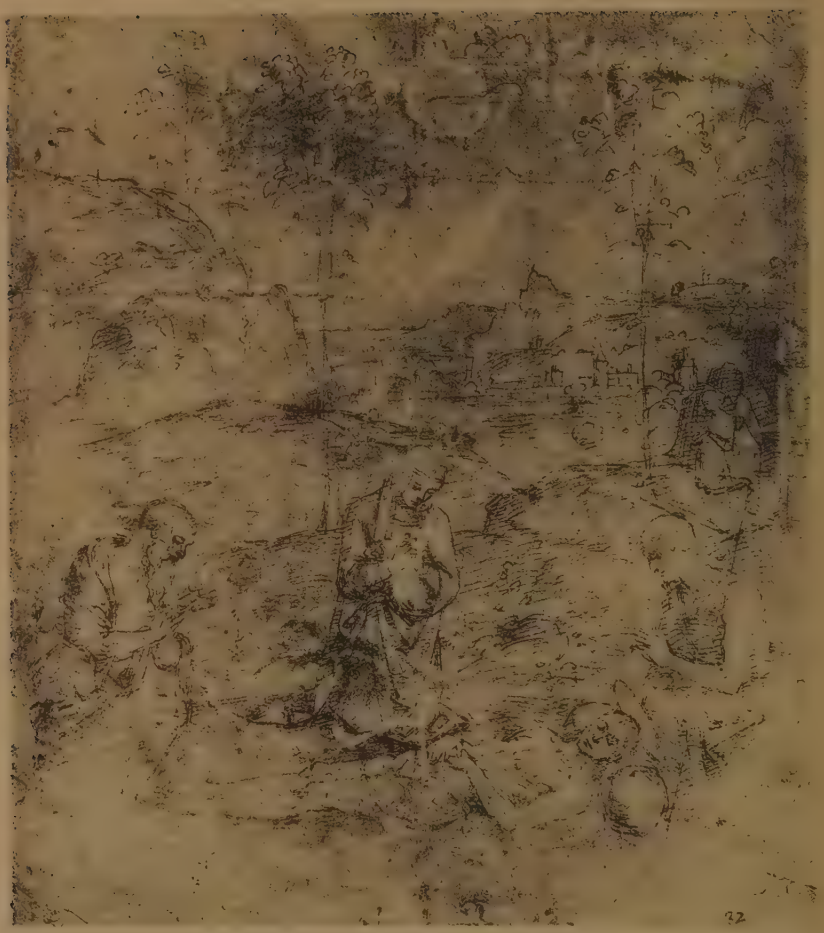


Lorenzo di Credi. Head of a Man. (Uffizi.)

Lorenzo di Credi. Allegory for Astronomy. (Uffizi.)

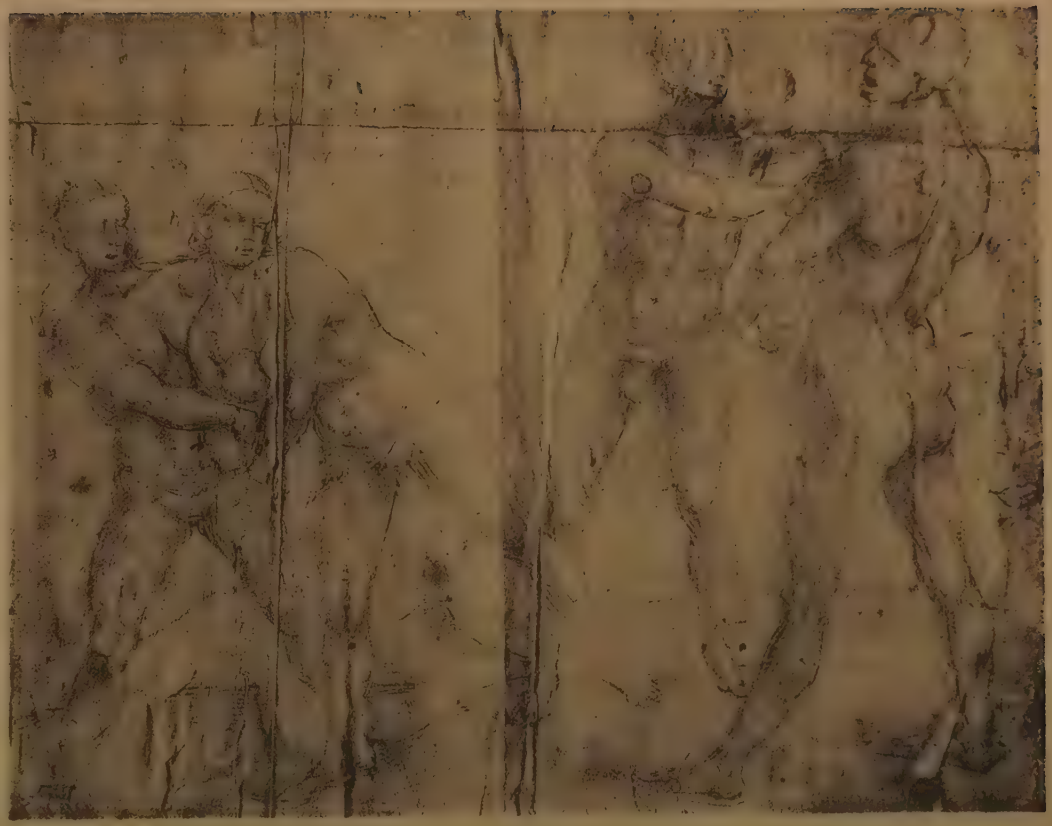


Lorenzo di Credi. Head of a Girl. (Louvre.)

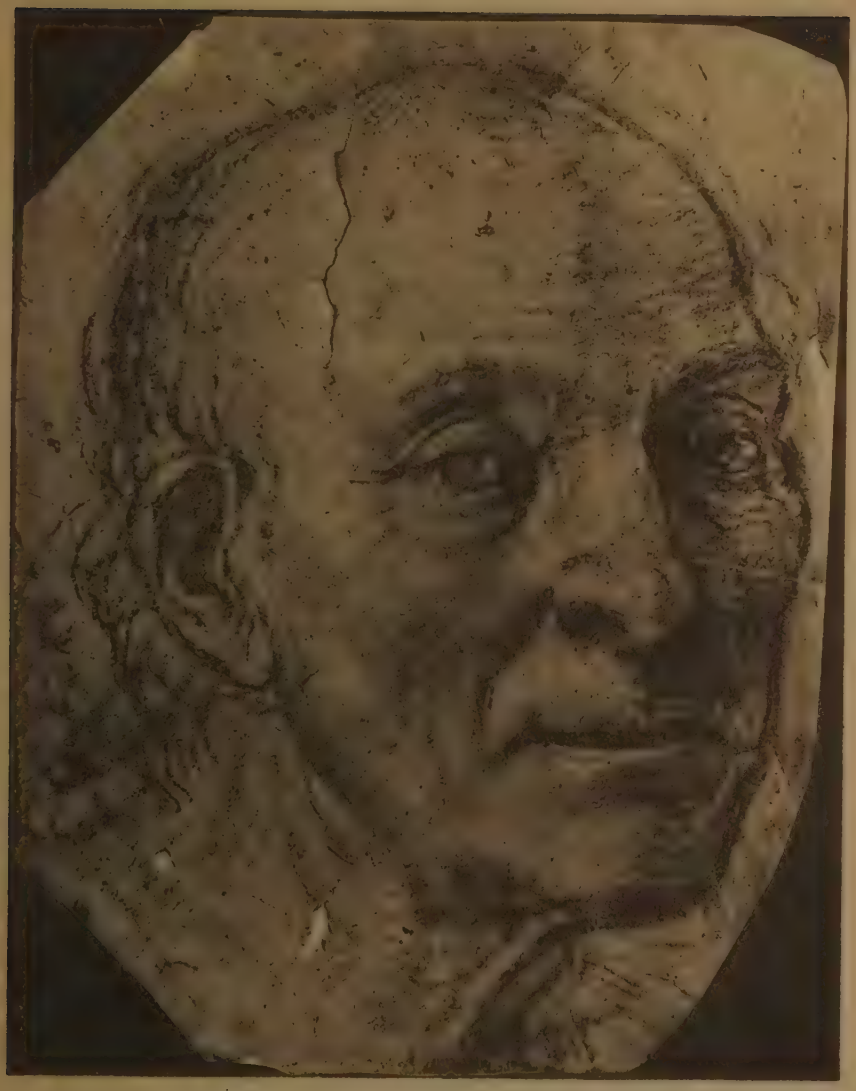


Perugino ? Christ lamented. (Vienna.)

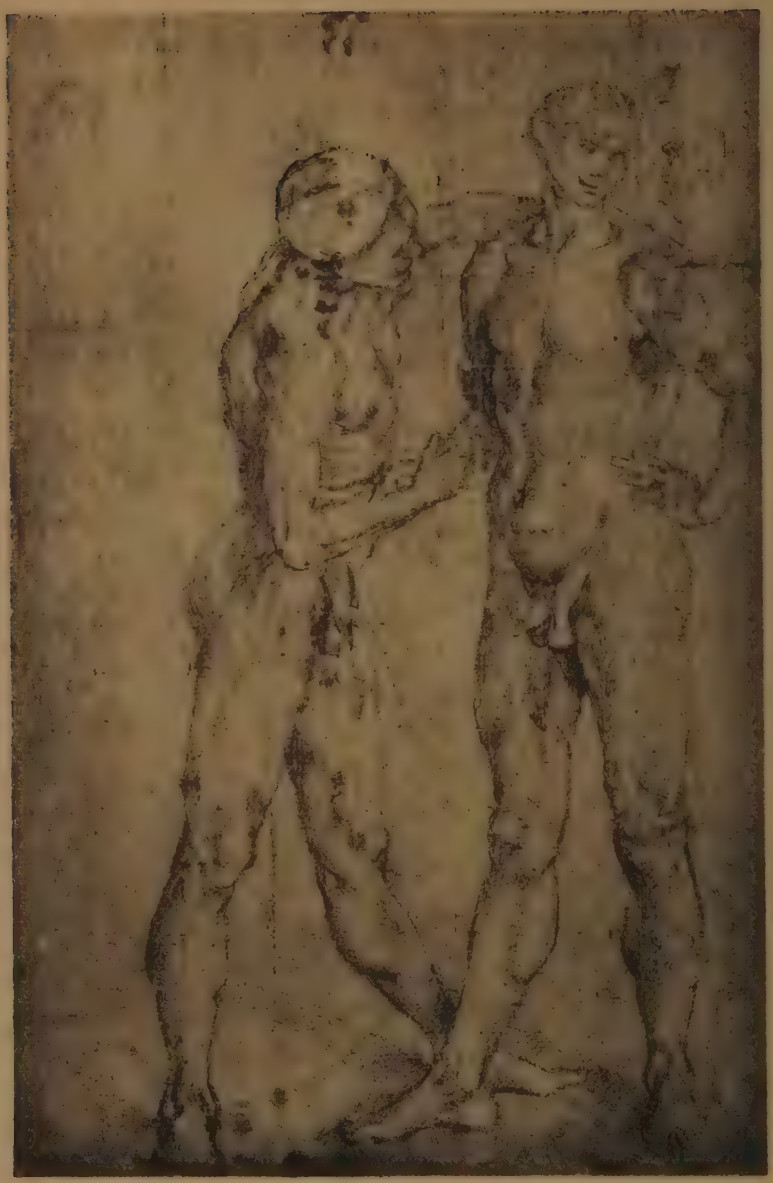
Perugino. Head of a Girl (Detail). (Duesseldorf.)
(Fischel: Jahrbuch Preuß. Kunstsamml. 1917)



Signorelli. Four Nude. Figures. (Louvre.)



Signorelli. Head of a Man. (Uffizi.)

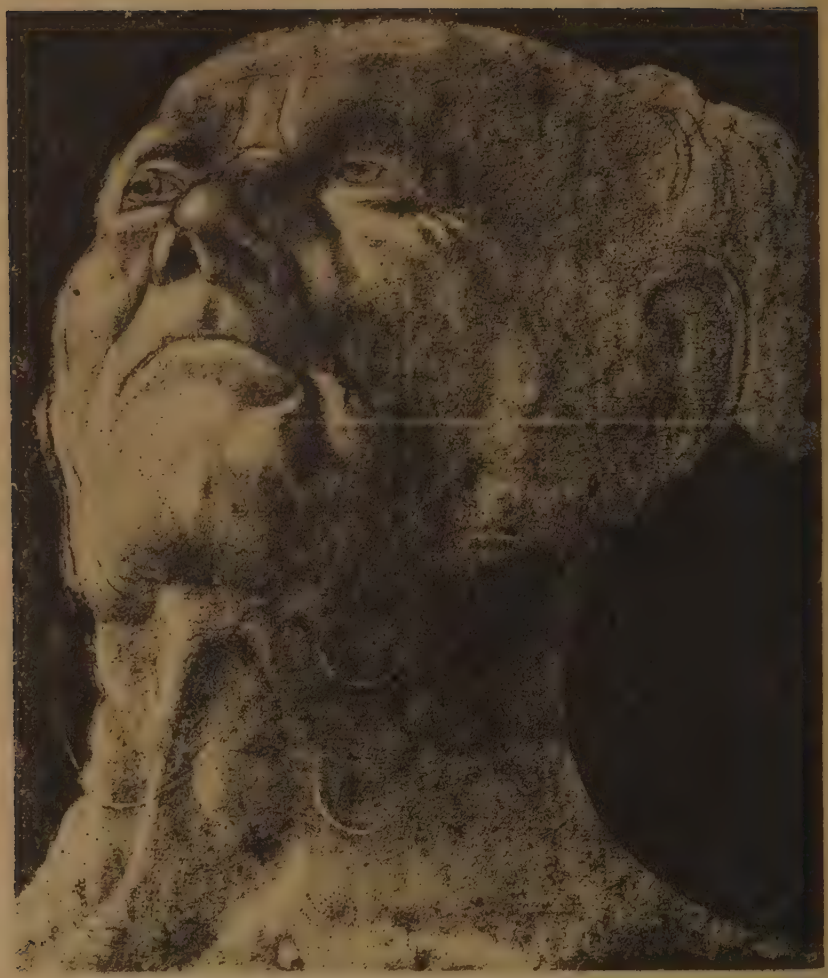


Signorelli. Two Nude Men. (Louvre.)

Pinturicchio. Alexander VI. (Oppenheimer Coll., London.)

Pinturicchio. Head of a Girl. (Oppenheimer Coll., London.)

Cosimo Rosselli ? Vision of St. Bernard. (British Museum.)



Piero di Cosimo ? Head of a Man. (Corsini Palace, Rome.)

Piero di Cosimo ? The Visitation. (Uffizi.)

Piero di Cosimo? Ariadne (Detail). (British Museum.)

Piero di Cosimo? Madonna and Child with St. John and Saints. (Uffizi.)

Fra Bartolommeo. Angel of an Annunciation.
(Oppenheimer Coll., London.)

Fra Bartolommeo. Landscape. (Oppenheimer Coll., London.)

Fra Bartolommeo. Angels Dancing. (Uffizi.)

Fra Bartolommeo. The Woman of Samaria. (Uffizi.)

Fra Bartolommeo. Landscape. (Louvre.)

Fra Bartolommeo. The Annunciation (Detail). (Louvre.)

Fra Bartolommeo. Palm Tree. (Oppenheimer Coll., London.)

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